

MUSIC - UNIVERSITY OF TORONTO
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M
2023
S653
J3

JACOB.

HENRY SMART.

London,
JOSEPH WILLIAMS, 24, BERNERS STREET.W.
AND
123, Cheapside . E. C.

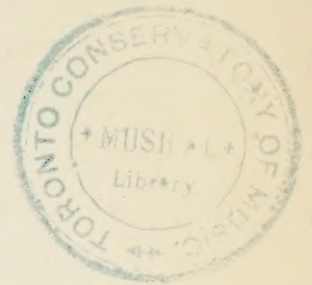


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F. H. TORRINGTON,
TORONTO.



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M

2023

SG53J3

JACOB,

A Sacred Cantata.

THE WORDS COMPILED FROM
The Holy Scriptures. by
J. C. C. M^o CAUL.

The Music Composed by
HENRY SMART.

THE FLIGHT.

N^o 1. INTRODUCTION.

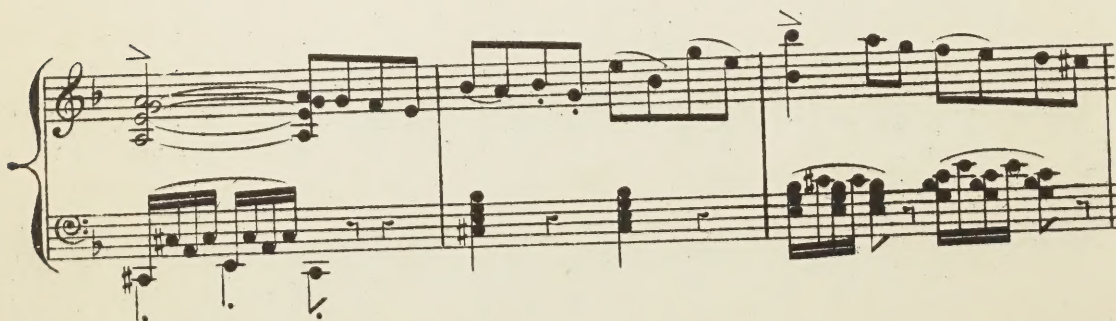
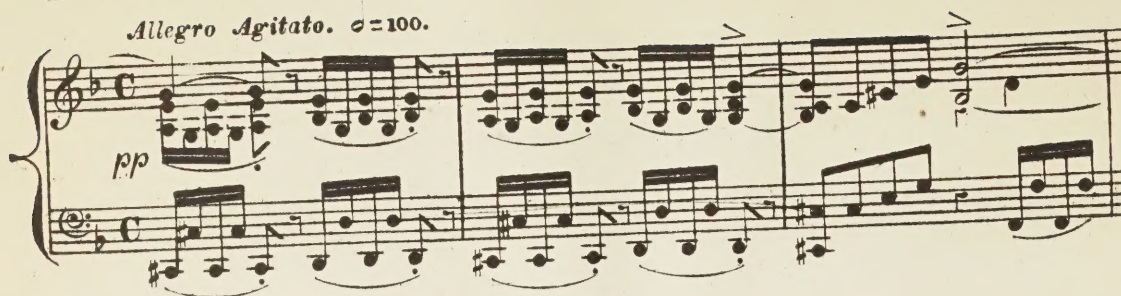
ANDANTE CON MOTO. $\text{♩} = 120.$

PIANO. *pp*

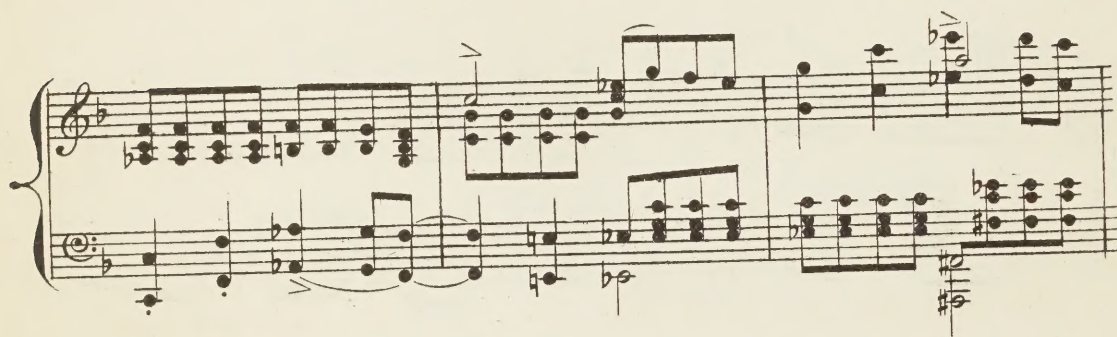
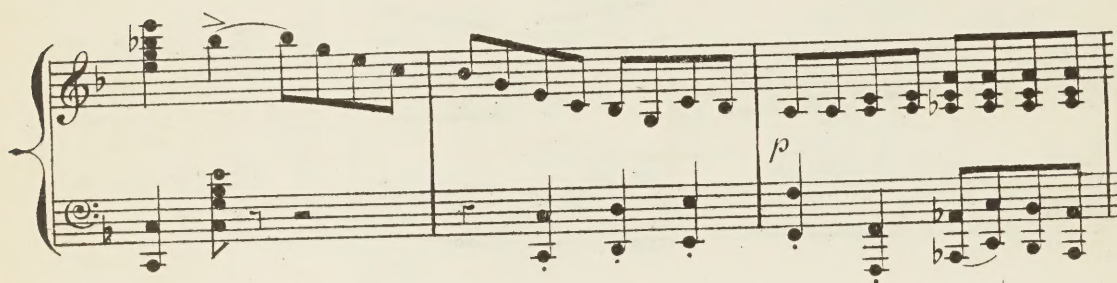
poco à poco cres:

p

con Ped:

Allegro Agitato. ♩=100.

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat). The notation includes various musical elements such as eighth notes, sixteenth notes, and chords. Dynamic markings are present: 'marcato.' appears in the second system, and 'ff' (fortissimo) appears in the fourth system. The page is numbered '3' in the top right corner.



This page contains five systems of musical notation for piano. The notation is written on grand staves, each consisting of a treble and a bass clef staff joined by a brace. The music is in a key with one sharp (F#) and a common time signature (C). The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system continues this with similar patterns. The third system features a dense, rapid sixteenth-note passage in the bass, while the treble has chords and rests. The fourth system includes dynamic markings: *dim:* (diminuendo) and *p* (piano). The fifth system concludes with a *pp* (pianissimo) marking and a final cadence.

NO. 2. RECIT: — "ARISE, JACOB."

ANDANTE CON MOTÒ. ♩ = 78.

VOICE.

PIANO.

THE ANGEL. *Recit.*

A - rise,

a tempo.

Recit.

brother be o - ver - past, and from his daughters shalt thou take thee a

a tempo.
wife.

Recit.
Fear not Ja - cob, the Lord thy God shall

bless thee, and thou shalt in - her - it the land where -

dim:

- in thou art a stranger.

NO 3. CHORUS: "BLESSED IS THE MAN."

ALLEGRO MODERATO. ♩ = 112.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

PIANO.

con Ped:

cres:

cres:

cres:

cres:

Bless - ed,

Bless - ed,

Bless - ed is the

man..... that fear - eth the Lord,

man that fear - - - eth the Lord,

man..... that fear - eth the Lord,

man, the man that fear - eth the Lord, Bless - ed is the

p

Bless - ed is the man , that fear - eth the

p Is the man that fear - eth the

Bless - ed is the man, the man that fear - eth the

man, is the man that fear - eth the

Lord.

cres: that delighteth

Lord. *poco cres:* that delight - eth great - - -

Lord. that delight - eth great - ly in his com -

Lord. that de - light - eth great - ly in his com -

poco cres cen

great - ly in his com - mand - ments, de - light - - eth

- - - ly in his com - mandments, de - light - eth

- mand - ments, in his commandments, that delighteth

- mand - ments, that delighteth great - ly in his com -

8a *do.*

great - - - ly, great - - ly in ... his com-
 great - - - ly, great - - ly in ... his com-
 great - ly in his com- mand- ments, in his com-
 - mand - - - ments, great - ly in his com -

8^a *cres.*

- mand - - - ments. Rich - - es and
 - mand - - - ments. Rich - - es and
 - mand - - - ments. Rich - - es and
 - mand - - - ments. Rich - - es and

8^a *f marcato.* **A**

wealth shall be in his house and his righ- teousness en-
 wealth shall be in his house and his righ- teousness en-
 wealth shall be in his house and his righ- teousness en-
 wealth shall be in his house and his righ- teousness en-

8^a

-dur - eth for e - - - ver. Rich - es and
 -dur - eth for e - - - ver. Rich - es and
 -dur - eth for e - - - ver. Rich - es and
 -dur - eth for e - - - ver. Rich - es and

wealth shall be in his house, and his
 wealth shall be in his house, and his
 wealth shall be in his house, and his
 wealth shall be in his house, and his

righteousness en - dur - eth for e - - - ver,
 righteousness en - dur - eth for e - - - ver,
 righteousness en - dur - eth for e - - - ver,
 righteousness en - dur - eth for e - - ver, Rich - es and

wealth shall be in his house,
 Rich - - es and wealth shall be in his
 Rich - - es and wealth shall be in his house,
 wealth shall be in his house, and his

and his righteousness en - dur - eth for e - ver, for
 house, and his righteousness en - dur - eth for e - ver, for
 and his righteousness en - dur - eth for e - ver, for
 righ - teous - - ness en - dur - eth for e - ver, for

e - - - ver, for e - - ver.
 e - - ver, for e - - ver.
 e - - ver, for e - - ver.
 e - - ver, for e - - ver.

13

B *dim:* Bless - ed, *p* Bless - ed,

dim: Bless - ed, *p* Bless - ed,

dim: Bless - ed, *p* Bless - ed,

dim: Bless - ed, *p* Bless - ed,

B *dim-in-u-en-do.* *p* Bless - ed,

Bless-ed is the man that fear - eth the Lord.

Bless-ed is the man that fear-eth the Lord. that delighteth

Bless-ed is the man that fear - - - - - eth the Lord.

Bless-ed is the man that fear - eth the Lord.

that delighteth great - - ly, great - - ly in
 great - - ly in his com - mand - ments, great - - ly in
 that delighteth great - - ly in
 that delighteth great - - ly in his com - - mand - ments, in

his com - mand - - - ments. Bless - ed is the

his com - - - mand - - - ments.

his com - - - mand - - - ments.

his com - - - mand - - - ments.

man, the man that de - light - - - eth

Bless - ed is the man that de - light - - - eth

Bless - ed is the man that de - light - - - eth

Bless - ed is the man that de - light - - - eth

in his com - mand - - - ments. Rich - es and

in his com - mand - - - ments. Rich - es and

in his com - mand - - - ments. Rich - es and

in his com - mand - - - ments. Rich - es and

7317

wealth shall be in his house, and his righteousness en -

wealth shall be in his house, and his righteousness en -

wealth shall be in his house, and his righteousness en -

wealth shall be in his house, and his righteousness en -

- dur - - eth for e - - - ver. Rich - es and

- dur - - eth for e - - - ver. Rich - es and

- dur - - eth for e - - - ver. Rich - es and

- dur - - eth for e - - - ver. Rich - es and

wealth shall be in his house, and his righ - teous -

wealth shall be in his house, and his righ - teous -

wealth shall be in his house, and his righ - teous -

wealth shall be in his house, and his righ - teous -

ness en - - dur - - eth for e - - - ver, his

ness en - - dur - - eth for e - - - ver, his

ness en - - dur - - eth for e - - - ver,

ness en - - dur - - eth for e - - -

righ - - - teous - - ness en - - -

righ - - - teous - - ness en - -

..... his righ - - - teous - - ness en - -

- ver, his righ - teous - ness en - -

dur - - - eth for e - - - ver, for

dur - - - eth for e - - - ver, for

dur - - - eth for e - - - ver, for

dur - - - eth for e - - - ver, for

e - - - - - ver,
 e - - - - - ver,
 e - - - - - ver,
 e - - - - - ver,
 e - - - - - ver,
 dim.

dim:
 Bless ed the man that fear - eth the
dim:
 Bless ed the man that fear - eth the
dim:
 Bless ed the man that fear - eth the
dim:
 Bless ed the man that fear - eth the
 in - u - en - do. *p*

Lord,
 Lord,
 Lord,
 Lord,
 pp
 Ped.

N^o 4. RECIT: — "AND JACOB AROSE."

MODERATO. ♩ = 76.

Recit.

VOICE.

And Ja - cob a -

PIANO.

*mf**a tempo.*

Recit.

- rose and went to - wards Ha - ran, and be - hold, he

*dim:**a tempo.*

light - ed on a de - sert place, and tar - ried there all night be -

p

Recit.

- cause the sun had set

And he took of the stones of that place, and

p

put them for his pil - low

and lay down in that place to sleep.

pp

NO 5. ARIA—"OH THOU THAT HEAREST PRAYER."

ANDANTE CON MOTO. ♩ = 84.

VOICE.

PIANO.

*cantabile
poco marcato.*

poco rit:

à tempo.

JACOB.

Oh

thou that hear - est prayer, attend, at - tend un -

- to my cry Hear me speed - i - ly,

Hear me, oh Lord my spi - rit fail - eth.

dim: p

f dim: pp

Oh Lord attend, at -

mf p

- tend un - to my cry. Hear me

f

speed - i - ly, Hear me oh Lord my spi - rit

p pp

fail - eth, my spi - rit - fail - eth. cause me to

p

hear thy lov-ing kind-ness in the morn-ing, Cause me to

hear thy lov-ing kind-ness in the morn-ing.

For my trust, for my trust

is in thee. Oh hear me

speed-i-ly my spi-rit fail-eth, Oh thou that

hear - - est prayer attend, at - tend un -

- to my cry *cres:* Hear me speed-i-ly,

f Hear me oh Lord. *ff* For my

soul trust-eth in thee, yea in the sha - - dow

of thy wings will I make my re - - - *dim:*

- fuge. un - til these ca - lam - i - ties

pp

Ped: *

be o - - - ver past.

pp

pp legato.

sotto voce.

Hear, ... Hear me, oh Lord.....

pp

.....

N^o 6. THE VISION— AND HE DREAMED, AND BEHOLD.

ALLEGRO MODERATO. ♩ = 116.

Solo. BASS. *sempre sotto voce.*

VOICE.

PIANO.

And he dream'd and be - hold a

lad - der with its top reach - ing up to heav'n and the

an - gels of God as - cend - ing and des - cend - ing up -

- on it.

8a

pp

pp sempre.

21

poco cres:

Ped: *

mf

SOPRANO 1.

SOPRANO 2.

ALTO 1.

ALTO 2.

A p

The Lord

The Lord

The Lord

The Lord

A

The Lord

hear thee in the day of trou - ble, He shall strengthen
 hear thee in the day of trou - ble, He shall strengthen
 hear thee in the day of trou - ble, He shall strengthen
 hear thee in the day of trou - ble, He shall strengthen

cres:
cres:
cres:
cres:

p

thee out of Zi - on, He shall re - mem - ber all thy
 thee out of Zi - on, He shall re - mem - ber all thy
 thee out of Zi - on, He shall re - mem - ber all thy
 thee out of Zi - on, He shall re - mem - ber all thy

of - ferings and ac - cept thy burnt sac - rifice.
 of - ferings and ac - cept thy burnt sac - rifice.
 of - ferings and ac - cept thy burnt sac - rifice.
 of - ferings and ac - cept thy burnt sac - rifice.

p

p

He shall grant thee ac - cording to thine

He shall grant thee ac - cording to thine

He shall grant thee ac - cording to thine

He shall grant thee ac - cording to thine

He shall grant thee ac - cording to thine

heart and ful - fil, ful - fil all thy coun - sels.

heart and ful - fil, ful - fil all thy coun - sels.

heart and ful - fil, ful - fil all thy coun - sels.

heart and ful - fil, ful - fil all thy coun - sels.

p

mf

The Lord ... hear thee in the day of trou - ble.

mf

The Lord ... hear thee in the day of trou - ble.

mf

The Lord ... hear thee in the day of trou - ble.

mf

The Lord ... hear thee in the day of trou - ble.

p

pp

So he giv-eth his be-

pp So he giv-eth his be-

pp So he giv-eth his be-

pp So he giv-eth his be-

p

lov - - ed sleep.

lov - - ed sleep.

lov - - ed sleep.

lov - - ed sleep.

pp So he giv-eth his be lov - - ed sleep.... **B** *SOLO. THE ANGEL.* *p* The

pp So he giv-eth his be lov - - ed sleep....

pp So he giv-eth his be lov - - ed sleep....

pp So he giv-eth his be lov - - ed **B** sleep....

Lord will not cast off his peo - ple,

nei - - ther will he for - sake his in - her - i - tance.

cres.
He shall cov - er thee with his feath - ers and
pp sempre.

un - der his wings shalt thou, shalt thou trust.

pp THE ANGEL.
1 So he giv - eth his be - lov - - ed sleep. ... The
2 So he giv - eth his be - lov - - ed sleep. ...
1 So he giv - eth his be - lov - - ed sleep. ...
2 So he giv - eth his be - lov - - ed sleep. ...
pp

Lord will not cast off.... his peo - ple, nei - ther

will he for - sake his in - her - i - tance, He shall cov - er thee

cres:

with..... his fea - thers, and un - der his wings

shalt thou trust. Yea, un - der, un - der his

wings shalt.... thou trust, shalt..... thou trust.

Yea, under, un - der his wings shalt

So he

So he

So he

So he

poco ritard:

..... thou trust, shalt thou trust.

giveth his be - lov - - - ed sleep.....

giveth his be - lov - - - ed sleep.....

giveth his be - lov - - - ed sleep.....

giveth his be - lov - - - ed sleep.....

TENOR 1. *mf*

TENOR 2. *mf*

BASS 1. *mf*

BASS 2. *mf*

poco ritard:

C

817

-hold, he hath giv'n his angels charge o-ver thee, to keep thee, to

-hold, he hath giv'n his angels charge o-ver thee, to keep thee, to

-hold, he hath giv'n his angels charge o-ver thee, to keep, to

-hold, he hath giv'n his angels charge o-ver thee, to

mf

keep thee in all thy ways, Be-hold, he hath giv'n his angels

keep thee in all thy ways, ... Be-hold, he hath giv'n his angels

keep thee in all thy ways, Be - hold, he hath giv'n his angels

keep thee in all thy ways, Be - hold, he hath giv'n his angels

charge o - ver thee. to

charge o - ver thee, to keep thee, to keep thee in all thy

charge o - ver thee, to keep thee, to keep thee in all thy

charge o - ver thee, to keep thee, to keep thee in all thy

SOP: 1. *f*

SOP: 2. Then fear thee not, O

ALTO 1. Then fear thee not, O

ALTO 2. Then fear thee not, O

Then fear thee not, O

keep thee in all, in ... all thy ways. Then

ways to keep, to keep thee in all thy ways. Then

ways to keep, to keep thee in all thy ways. Then

ways to keep, to keep thee in all thy ways. Then

p *f marcato.*

The musical score is written for a choir with four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Jacob, Then fear the not, O Jacob, neither be thou, be thou dis -". The score is in G major (one sharp) and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter in a staggered fashion, with the Soprano part leading. The lyrics are repeated across several measures, with some variations in the phrasing of the vocal lines. The score ends with a final chord in the piano part.

Jacob, Then fear the not, O Jacob, neither be thou, be thou dis -

Jacob, Then fear the not, O Jacob, neither be ..-thou, be thou dis -

Jacob, Then fear the not, O Jacob, neither be thou, be thou dis -

Jacob, Then fear the not, O Jacob, neither be thou, be thou dis -

fear the not, O Jacob, Then fear the not, O Jacob, neither, neither be thou dis -

fear the not, O Jacob, Then fear the not, O Jacob, neither, neither be thou dis -

fear the not, O Jacob, Then fear the not, O Jacob, neither, neither be thou dis -

fear the not, O Jacob, Then fear the not, O Jacob, neither, neither be thou dis -

8a

[illegible]

seed from the land, and thy seed from the land, the land of

seed and thy seed from the land of

seed, thy seed from the land, and thy seed from the land of

seed, thy seed from the land, and thy seed from the land of

.... from the land of their cap-tiv-i-ty the land of

.... from the land of their cap-tiv-i-ty the land of

from the land of

from the land of

their cap - tiv-i - ty and thou shalt re - turn and be at

their cap - tiv-i - ty and thou shalt re - turn and be at

their cap - tiv-i - ty and thou shalt re - turn and

their cap - tiv-i - ty and thou shalt re - turn and

their cap - tiv-i - ty and thou shalt re - turn, thou shalt re - turn and

their cap - tiv-i - ty and thou shalt re - turn, re - turn and

their cap - tiv-i - ty and thou shalt re - turn and

their cap - tiv-i - ty and thou shalt re - turn and

rest,..... and none shall make thee a-fraid, none, none shall make . .

rest,..... and none shall make thee a-fraid, none, none shall

be at rest, and none shall make thee a-fraid, none, none shall

be at rest, and none shall make thee a-fraid, none, none shall

be at rest, and none shall make thee a-fraid, none, none shall

be at rest, and none shall make thee a-fraid, none, none shall

be at rest, and none shall make thee a-fraid, none, none shall

be at rest, and none shall make thee a-fraid, none, none shall

be at rest, and none shall make thee a-fraid, none, none shall

mf

.... thee, make thee a - fraid, and none shall make thee a -

make thee, make thee a - fraid, none shall make thee a -

make thee, make thee a - fraid, none shall make thee a -

make thee, make thee a - fraid, none shall make thee a -

make thee, make thee a - fraid, none shall make thee a -

make thee, make thee a - fraid, none shall make thee a -

make thee, make thee a - fraid, none shall make thee a -

make thee, make thee a - fraid, none shall make thee a -

make thee, make thee a - fraid, none shall make thee a -

make thee, make thee a - fraid, none shall make thee a -

This musical score is for a vocal ensemble and piano accompaniment. The top section features eight vocal staves, each with the French word "fraid" (fraid) written below the notes. The piano accompaniment is divided into four systems. The first system is a grand staff with a treble and bass clef, marked "Ped: mf". The second system is a grand staff with a treble and bass clef, marked "sempre" and "dim:". The third system is a grand staff with a treble and bass clef, marked "p" and "pp". The fourth system is a grand staff with a treble and bass clef, marked "p" and "3". The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "mf" (mezzo-forte) and "pp" (pianissimo). The score includes various musical notations such as notes, rests, and dynamic markings.

- afraid E

- afraid E

- afraid E

- afraid E

- afraid E

- afraid E

- afraid E

- afraid E

Ped: *mf*

sempre *dim:*

p *pp*

p 3

Sure - - ly, the Lord is in this place

and I knew it not. How dread - ful

is this place! This

Quasi recit:

.... is none o - - ther than the house of God, and

this is the gate of heav'n, the gate of heav'n.

ritard: $\text{♩} = 126$. *Allegro Moderato.*

SOPRANO.

p

The Lord is thy keep - - -

ALTO.

TENOR.

BASS.

- er He is thy shade on thy right

hand.

p

The Lord is thy keep - - -

er He is thy shade on thy right

He is thy

p The Lord is thy keep - - -

hand.

shade on thy right

er He is thy shade on thy right

p He is thy

hand. *p*
The Lord is thy keep - - - - -

hand.
shade, thy shade He is thy

- er, He is thy shade on thy right

shade, He is thy shade on thy right

cres:
shade, *cres:* He is thy shade on thy right

hand. *cres:* He is thy

He is thy shade on, shade on thy right

hand. He is thy

cres:

hand thy shade on thy right

shade He is thy shade on thy right

hand He is thy shade on thy right

shade on thy right hand The

hand. The

hand.

hand. nei - ther the moon by

sun shall not smite thee by day nei - ther the

f marcato.

sun shall not smite thee by day

nei - ther the moon by

night, nei - ther the moon by night, the

moon The sun shall not smite thee by

8^a

nei - - - ther the moon, the moon by
 night.
 sun shall not smite thee by day.
 day nei - - - ther the

p

8a

Ped: * *Ped:* *

night.
 sun shall not smite thee by day.
 nei - ther the moon, the moon by
 moon by night, the

Ped: * *Ped:* *

Lord is thy keep - - - er
 The sun shall not smite thee by
 night The
 sun shall not smite thee by day

Ped: *

He is thy shade on thy right hand, the
 day. The sun shall not smite thee by
 sun shall not smite thee by day, by the
 sun shall not smite thee by day, — nei - ther the
 day, shall not smite thee by day, nor the
 sun shall not smite thee by day, nor the
 smite thee by day nei - - ther, nei - ther the
 moon by night. A - rise G
 moon by night. A - rise G
 moon by night. A - rise G
 moon by night. A - rise G

7317

now O Ja - - - cob and go

now O Ja - - - cob and go

now O Ja - - - cob and go

now O Ja - - - cob and go

on thy way now a - rise, and

on thy way Now a -

on thy way Now a -

on thy way Now a -

go on thy way, Thy light shall go

- rise, go on thy way, Thy light shall go

- rise, go on thy way,

- rise, go on thy way,

forth, shine as the sun and the

forth, shine as the sun and ... the

And the Lord shall

And the Lord shall

Lord shall be thy shield.

Lord shall be thy shield.

be, shall be thy shield. Thy light shall shine

be, shall be thy shield. Thy light shall shine

Thy

Thy

forth, shine as the sun and the

forth, shine as the sun and the

light shall shine forth, shine as the sun,

light shall shine forth, shine as the sun,

Lord shall be thy shield and the

Lord shall be thy shield and the

.... and the Lord shall be, shall

and the Lord shall be, shall

Lord, the Lord shall be, shall

Lord, the Lord shall be, shall

8a

8a

H

be thy shield.

be thy shield.

be thy shield. He

8a

be thy shield.

> > H >

shall pre-serve thee in all thy ways from

This system contains measures 1 through 6. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "shall pre-serve thee in all thy ways from".

He shall pre-serve thee in all thy
this time forth for e - - ver - more from

This system contains measures 7 through 12. The lyrics are: "He shall pre-serve thee in all thy this time forth for e - - ver - more from".

ways from e - - - - ver - more, from this time
... this time forth for e - ver - more He shall pre-

This system contains measures 13 through 18. The lyrics are: "ways from e - - - - ver - more, from this time ... this time forth for e - ver - more He shall pre-".

thee in all thy ways from this time
forth for e - - ver more
- serve thee in all thy ways from this time forth, for

forth for e - - ver, e - ver - more, this time
.... from this time forth shall pre - serve
e - - ver, e - - ver more,
He shall pre - serve

forth for e - - ver - more, e - ver - more, this time
thee in all, all thy ways, thy ways, this time
thee in all thy ways from e - - ver -

forth, e - ver more, from this time, this time forth for
 forth, e - ver more, from this time, e - ver -
 forth, this time forth e - ver - more, this time forth for
 - more, this time forth e - ver - more, this time forth.

e - - ver - more this time forth, this time forth, e - ver - more.
 - more, from this time forth for e - - ver - more, e - ver,
 e - - ver - more, e - ver - more. He
 e - ver - more, this time forth, e - ver - more, this time

e - - ver - more, this time forth, this time forth, e - ver, e - - ver -
 shall pre - serve thee... in all thy ways...
 forth e - ver - more. He shall pre - serve thee for e - - ver

He shall pre - serve thee in all thy
 more. shall pre - serve thee in
 from this time forth, from
 - ver - more.

ways, from this time forth for e - - -
 thy ways, in all thy ways, all thy
 this time forth, from this time forth for

- - - ver - more, this time forth for ...
 ways, from this time forth for e - - ver more, e -
 e - ver - more, for e - - ver - more.
 He shall pre - serve thee in all thy

e - - - ver - more, this time forth for e - - ver -
 - - - ver - more, e - ver - more, this time e - ver -
 ways..... for e - - ver - more this time forth, e - ver -

more.
 - more. shall pre - serve thee..... in
 He shall pre - serve thee in all thy
 - more, .. from this time forth, for e - ver, from this...

e - ver - more.
 all thy ways..... in... all thy ways
 ways, thy ways. shall pre -
 time forth e - - ver - more, from this.... time forth

He shall pre - serve thee in all thy
 for e - - ver - more, this time forth for
 - serve thee in all thy ways from
 e - - ver - more, from this time forth for

ff

ways for e - - ver - more.
 e - - ver - more, for e - - ver - more. *mf*
 this time forth for e - - ver - more. He
 e - - ver - more. He shall pre - serve *mf*

mf He shall pre -
 He shall pre - serve
 shall pre - serve thee in all thy
 thee in all thy *mf*

- serve thee in all thy ways from
 thee in all thy ways from
 ways in all thy ways from
 ways in all thy ways from

cres.

this time forth for e - - - ver - - -
 this time forth for e - - - ver - - -
 this time forth for e - - - ver - - -
 this time forth for e - - - ver - - -

f

- more. A - rise now, O
 - more. A - rise now, O
 - more. A - rise now, O
 - more. A - rise now, a - rise now, O

f

Ja - - cob Rise, and go on thy
Ja - - cob Rise, and go, go on thy
Ja - - cob Rise, and go, go on thy
Ja - cob and go, go on thy
way, a - rise now, and go on thy
way, now, a - rise and go on thy
way, now, a - rise and go on thy
way, now, a - rise and go on thy
way, now, a - rise and go on thy
way Thy light shall shine forth,
way Thy light shall shine forth,
way
way *f sempre.*

shine as the sun, and the Lord shall

shine as the sun, and ... the Lord shall

And the Lord shall be, shall

And the Lord shall be, shall

8^{va}

be thy shield.

be thy shield.

be thy shield. Thy light shall shine forth,

be thy shield. Thy light shall shine forth,

Thy light shall shine

Thy light shall shine

shine as the sun and the Lord

shine as the sun and the Lord

forth shine as the sun and the
forth shine as the sun and the
shall be thy shield, and the Lord, the
shall be thy shield, and the Lord, the

Lord shall be, shall be
Lord shall be, shall be
Lord shall be, shall be
Lord shall be, shall be

thy shield. The Lord
thy shield. The Lord
thy shield. The Lord
thy shield. The Lord

7317

shall be, shall be

shall be, shall be

shall be, shall be

shall be, shall be

ff

This system contains the first four measures of the piece. It features four vocal staves and a piano accompaniment. The lyrics 'shall be, shall be' are repeated across the vocal parts. The piano part includes a forte (*ff*) dynamic marking in the fourth measure.

thy shield

thy shield

thy shield

thy shield

thy shield

This system contains measures 5 through 8. The lyrics 'thy' and 'shield' are repeated across the vocal parts. The piano accompaniment continues with chords and moving lines.

Ped: *

This system contains measures 9 through 12. The vocal parts are mostly rests. The piano part features a pedal point marked 'Ped:' and an asterisk '*' in the final measure, indicating the end of the first part.

THE MARRIAGE.

PART SECOND.

N^o 7. RECIT:— THEN JACOB WENT ON HIS JOURNEY.

ANDANTE MODERATO QUASI PASTORALE. ♩ = 112.

PIANO.

*p dolce.**cres:**p*

8a

*cres - - cen - - do.**p**cres:**Ped:*

p

tr

pp

Ped.

Bass. Recit.

Then Jacob went on his journey, and came in to the land of the people of the

East; and he look'd and behold a well in the field, and lo, there were three flocks of

mf *p*

sheep ly-ing by it, for out of that well, they water'd the flocks, And

Tempo Imo

thither were all the flocks gather'd;

p dolce.

Recit:

And they roll'd the stone from the well's mouth, and water'd the

Allegro Moderato. ♩ = 96.

sheep; and Ja - cob said un - to them:

mf *f*

JACOB. *Recit:*

a tempo.

Recit:

65

CHORUS

TENORS.

My brethren... whence be ye?

Know ye

BASSES.

Of Ha - ran are we,

Of Ha - ran are we,

Laban, the son of Nahor?

Is he well?

We know him.

We know him.

dim:

He is well and be - hold

Ra - chel his

He is well and be - hold

Ra - chel his

dim:

ritard:

daughter com - - - eth with the

sheep.....

daughter com - - - eth with the

sheep.....

ritard:

NO. 8. ARIA "WHO IS THIS THAT COMETH."

ANDANTE MODERATO. ♩ = 112.

PIANO.

The first system of the piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A piano dynamic marking (*p*) is present at the beginning.

The second system continues the piano accompaniment. It includes a crescendo marking (*cres:*) and a mezzo-forte marking (*mf*). The right hand features more complex rhythmic patterns, including triplets.

RACHEL. *Recit.*

Who is

Piu Moto ♩ = 66.

this that cometh out of the wil-der-ness?

The third system of the piano accompaniment begins with a *Piu Moto* tempo change. The right hand has a melodic line with some rests, while the left hand plays a steady accompaniment. A piano dynamic marking (*p*) is used.

p

This is my be - lov - ed, and this is my

friend. Let me see thy coun - tenance, let me

hear .. thy voice, for sweet is thy voice and thy

coun - tenance is come - ly, let me see thy coun - tenance,

Let me hear thy voice, for sweet is thy voice, and thy

coun-tenance is comely, my be-lov-ed is mine and

I am his, un-til the day - break ... and the

sha-dows flee a-way turn, turn my be-

cres:

- lov'd, turn, my be - lov'd and be like a young hart,

cres: *p*

poco rit:

turn, be - lov'd and be like a young hart on the moun

colla voce.

à tempo.

- tains. A - wake! A -

p

- wake! A -

pp

Allegro Moderato. ♩ = 112.

- wake! oh north wind and come, oh, thou

p

south, blow up-on my gar-den that its

spi-cies may flow out..... A - -

cres:

- wake, ... and come, oh, thou south,

dim: p

blow up - on my gar - den, blow up - on my

gar - den, that its spi - ces may flow out

Let my be - lov - - ed

come in - to his gar - den.

Let my be - lov - ed come in - to his gar - den

p

.... and taste, and taste his plea - sant fruits, and

cres - - - *cen* - - - *do.*

taste his plea - - sant, plea - - sant

fruits.

f

p

My be - lov - ed is mine and I am

his, un - til the day - break and the sha - dows flee a -

- way ... un - - til the sha - dows flee a -

cres:

- way Turn, my be - lov - ed, turn my be -

- lov - ed, and be thou like a young hart on the moun - - -

- tains. A - wake oh,

north wind and come, oh, thou south,

blow up - on my gar - den that its spi - ces may flow

out..... A - - wake and

cres: *dim:*

come, oh, thou south blow up - on my

gar - den blow up - on my gar - den that its

spi - ces flow out....

mf

Let my be - lov - - ed come in - to his garden.

mf

Let my be - lov - ed, come in - to his

p

gar - den and taste his plea - sant fruits

..... and taste his ... plea - - sant

f *cres:*

f *p* *cres:*

fruits and taste its

f *p*

plea - - sant fruits ... and taste his

cres: *f*

plea - - - sant fruits, his plea - - sant

rit: *colla voce.*

à tempo.
fruits.

NO 9. RECIT. "TELL ME I PRAY THEE."

ALLEGRO. ♩ = 112.

VOICE.

PIANO.

RACHEL. *Recit.*

Tell me; I pray thee, who art thou, and whence comest thou, thou young

JACOB. *Recit.*

man? Behold I am Ja_cob, thy near kinsman, the

a tempo.

son of Re_be_kah thy father's sis_ter. Be -

_cause of the wrath of my brother E - sau, I have fled

hi-ther, and am an a-lien from my father's home.

dim: *p*

RACHEL. *Recit.*

Now God do so to us and more, if we send thee migh-ty away. Come

p

home with me; and eat bread and drink water and re-fresh thyself.

p

a tempo. *lento.* *ritard:*

and I will shew all this to La-ban my fa - - -

p *colla voce.*

- ther.

a tempo.

Nº 10. ARIA — GOD BE GRACIOUS TO THEE MY SON.

ANDANTE NON TROPPO LENTO. ♩ = 56.

Recit:

VOICE.

God be

PIANO.

gracious to thee my son! art thou not my bone and my flesh?

A-bide with me and serve me, by keep-ing my flocks, and I will

give thee Ra-chel my daughter to wife.

à tempo.

The good shepherd giv-eth his life for the

This system contains the first line of the vocal melody and the first system of the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The piano part features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

sheep, the sheep know his voice and they fol-low him, for they

This system continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) at the beginning of the second measure.

know, they know his voice. he giv-eth his life for the

This system continues the vocal melody and piano accompaniment. The piano part features a dynamic marking of *f* (forte) at the beginning of the second measure.

sheep, the sheep hear his voice, and they fol-low him, for ..

This system concludes the vocal melody and piano accompaniment on this page. The piano part features a dynamic marking of *f* (forte) at the beginning of the second measure.

.... they know his voice, for they know his voice.

p

p
He mak - eth them to lie down by green

pas - tures, and feed - eth them by still

wa - ters, He maketh them to lie down by green pastures, and feedeth

p

them by still ... wa - ters. He car - eth for the

sheep, He car - - eth for the sheep.

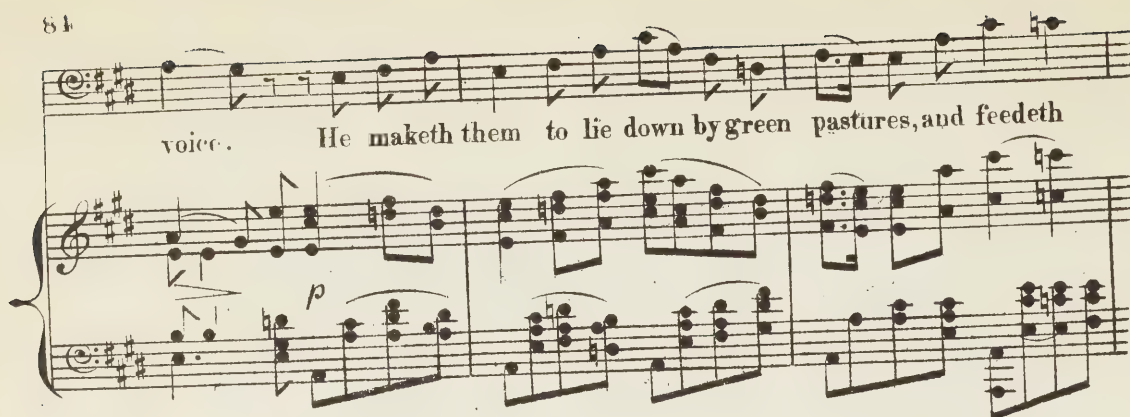
ritard: *à tempo.*

pp *colla voce.* *p*

The good shepherd giv - eth his life for the sheep; the sheep hear his

voice and they fol_low him, for they know, they know his

voice. He maketh them to lie down by green pastures, and feedeth



them by still wa - - ters, yea, by still wa - - ters

ritard:



He car - eth, He car - eth for the

poco piu lento.



sheep.

dim:

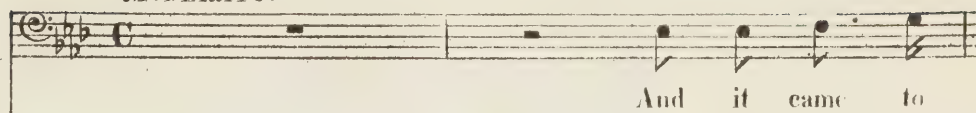
pp



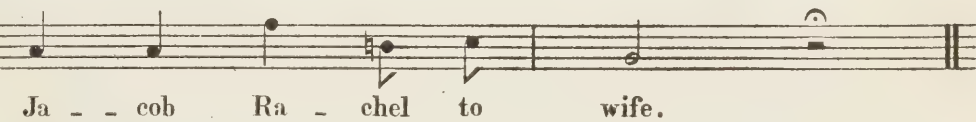
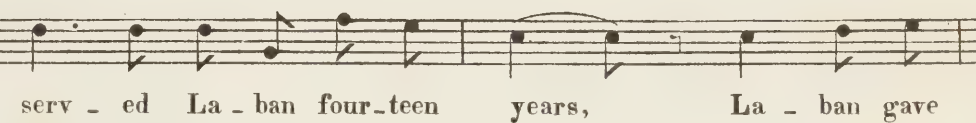
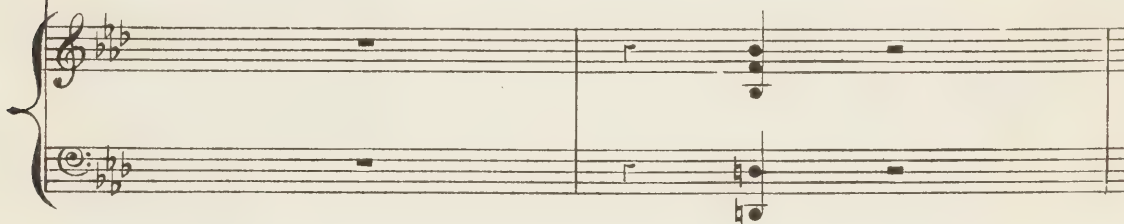
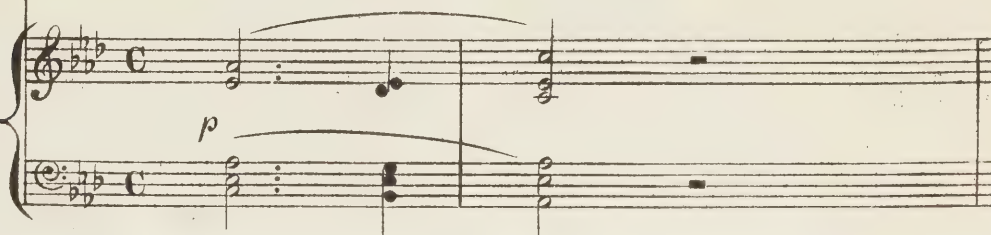
Nº II. RECIT.—"AND IT CAME TO PASS."

MODERATO.

VOICE.



PIANO.



No 12. DUET — "TELL ME, OH? FAIREST OF WOMEN!"

ALLEGRETTO MODERATO. ♩ = 88.

RACHEL.

JACOB.

PIANO.

Tell me, oh! fair-est of wo - men, thou whom my soul lov - eth,

p legato.

Tell me where thou mak - est thy flock to rest at noon?....

Go thy way forth by the footsteps of the flock

and feed thy kids be - side the shepherd's tent
poco animato.
 As the

rose of sha - ron and the li - ly of the val - - ley;

so is my love, my love a - mong the daughters,

As the ap - ple-tree a - bove the trees of the wood.

So is my love a - mong the sons Rise up my
Rise up my love and come a -

cres:

love and come, come a way, come, come a -

- way, come a way. *cres:* Rise up and come, come a -

poco cres:

p poco ritard:

- way a rise and come, come a -

- way a rise and come, come a -

f *p* *pp poco ritard:*

Ped:

pp più lento. ♩ = 60.

- way: ... for lo! the win-ter is past, ... the rain is o-ver and

- way: ... for lo! the win-ter is past, ... the rain is o-ver and

pp *più lento.* *pp sempre.*

gone The flow'rs appear on the earth;

gone, The flow'rs appear on the earth; The flow'rs appear on the

The piano accompaniment consists of a right hand with a flowing melody and a left hand with a steady bass line.

the time, the time for the sing - - ing of

earth; the time for the sing - - ing of

pp Ped: sempre.

The piano accompaniment features a dense texture with many sixteenth notes in both hands.

birds is come, and the voice of the tur - - tle is

birds is come, and the voice of the tur - - tle is

The piano accompaniment continues with a complex, rhythmic pattern.

heard in our land. *p* A -

heard in our land. *p* A - rise..... my love and come a -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in B-flat major (two flats) and 4/4 time. The first vocal staff has the lyrics "heard in our land." followed by a rest and then "A -". The second vocal staff has the lyrics "heard in our land." followed by "A - rise..... my love and come a -". The piano accompaniment features a dense, flowing texture with many sixteenth and thirty-second notes, primarily in the right hand, with a more rhythmic bass line in the left hand. A piano dynamic marking (*p*) is present in both vocal staves.

- rise..... my love and come a way..... The

- way..... A - rise..... my love and come a -

The second system continues the vocal and piano parts. The first vocal staff has the lyrics "- rise..... my love and come a way....." followed by "The". The second vocal staff has the lyrics "- way....." followed by "A - rise..... my love and come a -". The piano accompaniment continues with its dense, flowing texture. A piano dynamic marking (*p*) is present in the second vocal staff.

cres: time for the sing - ing of birds is come, And the

cres: - way. the sing - ing of birds is come, And the

The third system of the musical score features a crescendo in the piano accompaniment, indicated by the marking "*cres:*". The vocal staves have the lyrics "time for the sing - ing of birds is come, And the" and "- way. the sing - ing of birds is come, And the". The piano accompaniment continues with its dense, flowing texture, with the crescendo marking appearing in both the vocal and piano staves.

voice of the tur - tle is heard on our

voice of the tur - tle is heard, is heard on our

p

pp

land A -

land A - rise my love and come a -

p

- rise my love and come a way, the sing - ing of

- way, The time for the sing - ing of

p

birds is come, And the tur - tle is heard in our

birds is come, And the voice of the tur - tle is heard in our

pp

land, come, come a - way, Arise my love and

land, come, come a - way, Arise my love and

mf *pp* *p*

come, come a - way.....

come, come a - way.....

pp *pp sempre.*

NO 13. CHORUS HAPPY ART THOU O JACOB.

ALLEGRO MAESTOSO. $\text{♩} = 80$.

Soprano.

ALTO

TENOR.

BASS.

PIANO.

f Hap - py

f Hap - py

f Hap - py

f Hap - py

f Hap - py

f Hap - py

Hap - py Hap - py art thou, O Ja - cob Hap - py art thou, O

Hap - py Hap - py art thou, O Ja - cob Hap - py art thou, O

Hap - py Hap - py art thou, O Ja - cob Hap - py art thou, O

Hap - py Hap - py art thou, O Ja - cob Hap - py art thou, O

Ja - cob Who is like un - to thee? Who is like un - to

Ja - cob Who is like un - to thee? Who - Who is like un - to

Ja - cob Who is like un - to thee? Who is like un - to

Ja - cob Who . . . is like un - to thee? Who is like un - to

7317

thee? The Lord is the shield of thy help, the

thee? The Lord is the

thee? The Lord is the shield of thy help, the

thee? The Lord is the shield of thy help, the

help, the shield of thy help. He is the sword of thy shield of thy help. He is the sword, the sword of th

shield of thy help. He is the sword, the sword of th

shield, the shield of thy help. He is the sword, the sword of th

shield of thy help. He is the sword, the sword of th

ex_cel_lence, the sword of thy ex_cel_lence.

ex_cel_lence, the sword of thy ex_cel_lence.

ex_cel_lence, the sword of thy ex_cel_lence.

ex_cel_lence, the sword of thy ex_cel_lence.

A

p

Be-

hold now thou shalt dwell in safe -- ty, Yea

hold now thou shalt dwell in safe -- ty, Yea bless - ed,

p

Be-

Behold, Be-

bless - ed art thou, and hap - py shalt thou be.

bless - ed, and hap - py shalt thou be.

- hold now thou shalt dwell in safe - - ty, Yea
 - hold now thou shalt dwell in safe - - ty, Yea bless - ed,
 bless - ed art thou and hap - py shalt thou be, shalt thou
 bless - - - ed, and hap - py shalt thou be, shalt thou
 Thy
 be. Thy foun - - tain shall
 be. Thy foun - tain shall be on a fruit - ful
 Thy foun - - tain shall be on a fruit - ful land, shall be
 foun - tain shall be on a fruit ful - land. Thy

B
 poco cres:
 poco cres:
 poco cres:
 B
 poco cres:

cres:

be on a fruit-ful land, The heav'ns shall drop down dew,

land, a fruit-ful land, The heav'ns shall drop down dew, shall drop down

on a fruit-ful land, The heav'ns shall drop down dew, The

foun - tain shall be on a fruit-ful land, The heav'ns shall drop down

cres:

f *C* Thou, ... Thou shalt see thy child - ren's child - ren

dew, drop down dew, Thou shalt see thy

heav'ns shall drop down dew, Thou shalt see thy

dew, shall drop down dew, Thou shalt see thy

f marcato. *C*

Thou shalt see thy child - ren's child - ren

child - ren's child - ren, Thou shalt see thy

child - ren's child - ren, Thou shalt see thy

child - ren's child - ren, Thou shalt see thy

dim:

Thou shalt see thy child - ren's child - ren, thy

child - ren's child - ren, Thou shalt see thy

child - ren's child - ren, Thou shalt see thy

child - ren's child - ren, Thou shalt see thy

dim:

p

child - ren's child - ren, and peace,

child - ren's child - ren, and peace,

child - ren's child - ren, and peace,

child - ren's child - ren, and peace,

p

and peace up - on thy

and peace up - on thy

and peace, and peace up - on thy

and peace, and peace up - on thy

land and peace, and

land and peace, and

land and peace, and

land and peace, and

p

peace, and peace up - on thy land

peace, and peace up - on thy land

peace, and peace up - on thy land

peace, and peace up - on thy land

p

pp Thy

pp Thy foun - tain shall be on a

p *marcato.*

p

shall be on a fruit-ful land.

foun - tain shall be on a fruit-ful land.

fruit - ful land.

p

Thy foun - tain.....

Thy foun - tain..... shall be on a

p

shall be on a fruit - ful land.

..... shall be on on a fruit - ful land.

fruit - ful land.

The heav'ns shall

The heav'ns shall

The heav'n shall drop down dew.
The heav'n shall drop down dew.
al - so drop down dew.
al - so drop down dew.

The
The

The heav'n's shall
The heav'n's shall
heav'n's shall drop down dew.
heav'n's shall drop down dew.

drop down dew.
drop down dew.
Be - - hold now thou shalt dwell in
Be - - hold now thou shalt dwell in

E
p E

safe - ty, Yea bless - ed art thou and

safe - ty, Yea bless - ed, bless - ed and

Be hold now thou shalt dwell in

Behold, Be hold now thou shalt dwell in

hap - py shalt thou be.

hap - py shalt thou be.

safe - ty Yea bless - ed art thou and

safe - ty Yea bless - ed, bless - ed and

Yea bless - ed, bless - ed art thou and

Yea bless - ed, bless - ed art thou and

cres: hap-py shalt thou be *f* Thou shalt

cres: hap-py shalt thou be *f* Thou shalt

cres: hap-py shalt thou be, *f* Thou shalt see thy child - ren's

cres: hap-py shalt thou be, *f* Thou shalt see thy child - ren's

cres: *f marcato.*

f Thou shalt see shalt see thy child - ren's

see thy child - ren's child - - - - -

child - ren Thou shalt child - - - - -

child - ren Thou shalt see thy child - ren's

child - ren Thou shalt see thy child - ren's

- - - ren Thou shalt see thy child - ren's

- ren, thy child - ren's child - ren thy child - ren's

child - ren Thou shalt see thy child - ren's

dim: child - ren's *dim:* child - ren's *dim:* child - ren's *dim:* child - ren's

child - ren Thou shalt see thy child - ren's

p

child - ren and peace,.... and peace
child - ren and peace,.... and peace, and
child - ren and peace,.... and peace, and
child - ren and peace,.... and peace,
p

.... up - on thy land, and
peace up - on thy land, and
peace up - on thy land, and
peace up - on thy land, and
p

peace, and peace up - on, up - on thy
peace, and peace up - on, up - on thy
peace, and peace up - on, up - on thy
peace, and peace up - on, up - on thy
p

*poco più animato.**f*

land. *G* Thus... shall the man be bless - - -

land. Lo! Thus shall the man be bless - - -

land. Lo! Thus shall the man be

land. Lo! Thus shall the man ... be bless - - -

poco più animato.

- ed that fear - - eth the Lord. Lo! Thus shall the

- ed that fear - - eth the Lord.

fear - - eth the Lord. Lo!

- ed that fear - - eth the Lord. Lo!

man, ... the man be bless - ed, the man be

Lo! Thus shall the man be bless - - -

..... Thus shall the man ... be bless - ed, the

Lo! Thus shall ... the man be bless - ed, the

bless-ed that fear eth that fear
 - - - ed that fear eth that fear
 man be bless - - - ed that fear
 man be bless - - - ed that fear

- eth the Lord
 - eth the Lord
 - eth the Lord
 - eth the Lord

.

Ped: *

N^o 14. RECIT: & ARIA — "ARISE NOW JACOB."

ANDANTE CON MOTO. ♩ = 78.

VOICE.

First system of the musical score. The voice part is a single measure of rest. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The piano part begins with a piano (p) dynamic marking. The music is in a recitative style, with the piano accompaniment providing harmonic support for the voice.

Recit. THE ANGEL.

Second system of the musical score. The voice part begins with the lyrics "A-rise now Ja-cob, and re-turn to the land of thy". The piano part continues with accompaniment, featuring a piano (p) dynamic marking. The music is in a recitative style, with the piano accompaniment providing harmonic support for the voice.

Third system of the musical score. The voice part continues with the lyrics "Fa-thers! Behold I have seen the afflictions where with". The piano part continues with accompaniment, featuring a piano (p) dynamic marking. The music is in a recitative style, with the piano accompaniment providing harmonic support for the voice.

Fourth system of the musical score. The voice part continues with the lyrics "La-ban hath af-flicted thee and I have heard thy com-plain-ing.". The piano part continues with accompaniment, featuring a piano (p) dynamic marking. The music is in a recitative style, with the piano accompaniment providing harmonic support for the voice.

a tempo. Now therefore get thee

up and take thy wives and thy lit - tle ones and thy cattle and all that thou

mf

hast and be gone and I will be with thee.

p

ANDANTE LENTO. ♩ = 48. *p* Be thou pa - tient, Be thou

sempre p e sosten:

pa - tient un - to the com - - ing of the Lord.

poco cres.

Be thou, be thou pa - tient, trust thou in him with all... thy

heart, trust thou in him with all thy heart.

Be-hold ... the husbandman wait - eth for the precious fruit of the

poco cres.

earth, and hath long patience, hath long patience for it un-til he re-

p *cres:*

- ceive the promised rain, and hath long patience, hath long patience

p

poco ritard: *à tempo.*

for it un-til he re-ceive the pro-mised rain!

colla voce. *à tempo.*

Be thou al- - so pa-tient un- to the com- ing of the

cres:

Lord Trust thou in him with all thy heart, and he shall

poco cres:

heark - en to thy pray'r, Trust thou in him ... with all thy

heart, and he shall heark - en to thy pray'r, and he shall

poco ritard:

heark - en to thy pray'r.

pp colla voce.

a tempo.

Nº 15. RECIT: — "SO JACOB AROSE."

ALLEGRO ASSAI. $\text{♩} = 126.$

VOICE.

PIANO.

The musical score is arranged in five systems. The first system shows the Voice and Piano parts. The Voice part is a single line with a whole rest. The Piano part consists of two staves (treble and bass clef) with a *pp* dynamic marking. The second system continues the Piano part with a *cresc.* marking. The third system introduces the Bass part with the lyrics "So Ja - cob a -". The Piano part continues with a *mf* dynamic marking. The fourth system shows the Bass part with the lyrics "... rose and stole a way un - a - wares and took with him all that he". The Piano part continues. The fifth system shows the final measures of the Piano part.

pp

cresc.

BASS. *Recit:*

So Ja - cob a -

mf

_ rose and stole a way un - a - wares and took with him all that he

a tempo ma quasi Recit.

had and fled. and it was told to

La - ban that Ja - cob was fled, and he took all his breth - ren

with him and pur - sued af - ter him

a piacere.
se - ven days jour - ney and o - ver took him!

Nº 16. DUET, TRIO & CHORUS - "WHEREFORE DIDST THOU FLEE AWAY."

ALLEGRO ASSAI. ♩ = 132.

RACHEL.

JACOB.

LABAN.

PIANO.

f

Wherefore

cres:

f

didst thou flee a-way se-cretly, and why didst thou

p

3

steal a-way from me. car-ry-ing a-way my

3

daugh-ters as cap-tives ta - ken by the sword, as cap-tives

cresc. cen - do.

f

ta - ken by the sword. JACOB. What is my

p

tres - pass? what is my sin, that

thou hast so hot - ly pursued me.... that thou hast so hot - ly pur-

p

-sued me?.... Have not I serv'd thee twen - ty

p

years, so that the drought consum'd me by day and the

frost by night and sleep de-part-ed

from mine eyes? and now ex-cept the

f

God of my fa-thers had been with me. Sure-ly

f

thou yea thou had'st sent me emp-ty a-way.

Come now let us not chide a - ny more. but

let us make a co - ve - nant and let it be for a

wit - - ness a wit - ness between me and

poco ritard:

Allegro non Troppo. ♩ = 122. mf

thee. come let us sing ... un - to

God ... and sing prais - es with the harp un -

mf

Come let us sing un - to

mf

Come let us sing, sing un - to

- to his name. Come let us sing un - to

God and sing prais - es with the harp un - to his

God and sing prais - es with the harp un - to his

God and sing prais - es with the harp un - to his

p

ho - ly name. He is a Fa - ther of the

ho - ly name.

ho - ly name.

p

fa - therless e - ven God in his ho - ly dwelling.

p He is a Fa - ther of the

fa - therless e - ven God in his ho - ly dwelling.

cres: He mak - eth

cres: He mak - eth men to dwell in

men *cres:* to dwell in peace, and bring - eth the

He mak - eth men to dwell in peace and bring - eth the

peace. and bring - eth, bring - - eth the

f cap-tives out of cap-ti - - vi - ty, O *p* sing O

f cap-tives out of cap-ti - - vi - ty. *p* Come let us

f cap-tives out of cap-ti - - vi - ty.

f sing O *p* sing un - - to God

p sing sing un - - to God

Come let us sing ... un - to God

mf sing ... un - - to God, and sing

mf Come let us sing un - - to God, and sing

Come let us sing ... un - - to God, and sing

prais - es with the harp and sing prais - es with the

prais - es with the harp and sing prais - es with the

prais - es with the harp and sing prais - es with the

harp un - to his name, un - to his

harp un - to his name, un - to his

harp un - to his name, un - to his

ho - ly name, his ho - ly name.

ho - ly name, his ho - ly name.

ho - ly name, his ho - ly name.

Più Animato. ♩ = 72.

cres:

f CHORUS.

123

SOP. *f* Praise ye the Lord, praise ye the Lord.

ALTO *f* Praise ye the Lord, praise ye the Lord.

TEN. *f* Praise ye the Lord, praise ye the Lord. for it is

BASS *f* Praise ye the Lord, praise ye the Lord.

for it is good to sing praises

for it is good

good to sing praises to our God un - to our God yea it is

for it is good to sing praises to our God for it is

for it is plea - sant and praise is come ly

for it is plea - sant and praise is come - ly

plea - sant and praise is come - ly praise ye

plea - sant and praise is come - ly praise ye

praise ye the Lord, praise ye the Lord.
praise ye the Lord, praise ye the Lord.
praise ye the Lord, praise ye the Lord. praise
praise ye the Lord, praise ye the Lord.

praise ye the Lord, praise ye the Lord.
praise ye the Lord. praise ye the Lord, for
praise ye the Lord. praise ye the Lord, for
praise ye the Lord. praise ye the Lord, for

for it is good to sing prai - ses to our God,
it is good to sing prai - ses to our God,
it is good to sing prai - ses to our God,
it is good to sing prai - ses to our God,

praise ye the Lord!

praise ye the Lord!

praise ye the Lord!

praise ye the Lord!

mf

The face of the Lord is a -

dim: *mf*

The face of the Lord is a - gainst them that do

- gainst them that do e - vil, to cut off the re - mem - brance

The face of the Lord is a -

e - vil to cut off the re - mem - brance of them from the

of them from the from the

gainst them that do e - vil to cut off the re - mem - brance

earth to cut off the re - mem - brance of . . . them

earth, to cut off the re - mem - brance of . . . them

The

of them from the earth, the earth.

from the earth.

from the earth to cut off the re - mem -

face of the Lord is a - gainst them that do e - vil to

cresc.

to cut off the re-membrance from the

cut off the re-mem-brance The

- - brance of ... them from ... the

cut off the re-mem-brance of them from the...

earth to cut off their re-

face of the Lord is a- gainst them that do e- vil.

earth to

- membrance, to cut off their re- membrance from the

the

to cut off their re- membrance, to

cut off their re- membrance. The face of the

earth The face of the face of the
 face of the Lord is a -- gainst them that do
 cut off their re -- men -- brance of them
 Lord is a -- gainst them that do e - vil, to
 e - vil, to cut off
 from the earth to cut
 cut to
 cut off the re -- mem -- brance
 the re -- mem -- brance, the re --
 to cut off the re - membrance to cut
 cut off the re -- membrance of them from the

of them from, from the
 - mem - - brance of them from the
 off their re - membrance from the
 earth the re their re - membrance from the

earth, to cut off the re - membrance of them
 earth, to cut off the re - membrance of them
 earth, to cut off the re - membrance of them
 earth, to cut off the re - membrance of them

from the earth.....
 from the earth.....
 from the earth.....
 from the earth.....

Solo Voices.

But his de-light ... is on
 them that fear him, is on
 But his de-light is on

them that fear him and... in those that
 them that fear him
 them that fear him and... in
 Praise, Praise ye the Lord.
 Praise, Praise ye the Lord.
 Praise, Praise ye the Lord.
 Praise, Praise ye the Lord.

hope in his mer - cy, But his de -

that hope in his mer - cy,

those that hope in his mer - cy,

Praise the Lord.

Praise the Lord.

Praise the Lord.

Praise the Lord.

- light is in them that fear him, in them that

But his de - light is in them, in them that

But his de - light is in them that

Praise the Lord.

Praise the Lord.

Praise the Lord.

Praise the Lord.

poco cres:

fear ... him and in those that hope in his mer - -
 fear him and in those that hope in his mer - -
 fear him and in those that hope in his mer - -

- cy. But his de - light is in
 - cy. is in
 - cy. But his de - light is in

Sing to his name.
 Sing praises to his ho - ly name.
 Sing praises to his ho - ly name.
 Sing praises to his ho - ly name.

them in them that fear ... him, praise the

them in them that fear ... him,

them in them that fear him, praise the

p Praise the Lord. *cres:* praise the Lord.

p Praise the Lord. *cres:* praise the Lord.

p Praise the Lord. *cres:* praise the Lord.

p Praise the Lord. *cres:* praise the Lord.

Praise the Lord. praise the Lord.

Lord, praise praise ye the

Lord, Oh praise praise ye the

praise the Lord. *poco ritard:*

praise the Lord. *poco ritard:*

praise the Lord. *poco ritard:*

praise the Lord. *poco ritard:*

cres:

à tempo.

Lord praise ye the Lord.

Lord praise ye the Lord.

Lord praise ye the Lord.

praise, praise, praise, praise, praise, praise, praise, praise, praise, praise

f *à tempo.*

ye the Lord! For it is

ye the Lord! For it is

ye the Lord For it is good to sing praises to our

ye the Lord! For it is good to sing

f *à tempo.*

135

good to sing prais - es to our God

yea it is plea - sant, it is

God, our God . yea it is plea - sant to

prais-es to our God . yea it is

good to sing prais - - es to our God.
 pleasant to sing prais - - es to our God.
 sing, to sing prais - - es to our God.
 pleasant to sing prais - - es to our God. A - - -

Musical score for "The Rose Tree" in G major, 2/4 time. The score is arranged for voice and piano. The vocal part consists of a single line with lyrics: "men A - - - men A - - - men A - - -". The piano accompaniment is written for the right and left hands. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth and sixteenth notes. The score is divided into four measures. The first measure shows the vocal line with a whole rest and the piano accompaniment. The second measure shows the vocal line with a half note 'A' and the piano accompaniment. The third measure shows the vocal line with a half note 'men' and the piano accompaniment. The fourth measure shows the vocal line with a half note 'A' and the piano accompaniment.

[illegible]

Solo Voices.

Praise ye the Lord. Praise

Praise ye the Lord. Praise

Praise ye the Lord. Praise

Chorus.

Lord. Praise ye the Lord, Praise ye the Lord.

Lord. Praise ye the Lord, Praise ye the Lord.

Lord. Praise ye the Lord, Praise ye the Lord.

Lord. Praise ye the Lord, Praise ye the Lord.

Lord. Praise ye the Lord, Praise ye the Lord.

the Lord.

the Lord.

the Lord.

Praise ye the praise ye the

Praise praise ye the

Praise praise ye the

Praise ye the Lord,

7317

Lord, praise ye the Lord, the Lord, for
Lord, praise ye the Lord, the Lord, for
Lord, praise ye the Lord, the Lord, for
praise ye the Lord, praise ye the Lord, for

it is good, for it is good to
it is good, for it is good to
it is good, for it is good to
it is good, for it is good to

praise our God. for it is good
praise our God. for it is good
praise our God. for it is good
praise our God. for it is good

cres:
cres:
cres:
cres:
poco cres:
cres:
ff
Sa
Sa

to praise our God, to praise our God,

to praise our God, to praise our God,

to praise our God, to praise our God,

to praise our God, to praise our God, for

..... for it is good to praise

..... for it is good to praise

..... for it is good to praise

it is good / to praise

our God

our God

our God

our God

7317

NO 17. DUET — "BEHOLD, ESAU THY BROTHER."

ALLEGRO. ♩ = 120.

THE ANGEL.

JACOB.

PIANO.

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a more active melody with many sixteenth and thirty-second notes. Dynamics include *p* (piano) and *hr* (harmonic). The key signature is one sharp (F#) and the time signature is common time (C).

THE ANGEL. *Recit.*

This section features a vocal line for The Angel and piano accompaniment. The vocal line is a recitative, with the lyrics "Behold! Esau thy brother cometh to meet thee and four". The piano accompaniment is in the left hand, featuring chords and moving lines. Dynamics include *f* (forte) and *fr* (forzando). The key signature remains one sharp (F#).

a tempo. JACOB.

hundred men are with him. Save me, (O

pp a tempo.

God, for fear - ful - ness and trem - bling are come up -

- on me There be ma - ny that fight a - gainst me oh

thou, oh thou most high. Save me in thy

poco cres:

righ - teousness, and cause me to es - cape for

thou art my hope and my trust from my

THE ANGEL.

youth. As a prince thou hast pow'r with God and

men and hast pre - - vail - - - ed The

Lord bless thee and keep thee the

sempre pp

Lord make his face to shine up - on thee The

Lord be gra - cious un - - to thee and

give thee the bless - ing of peace

p

The

p

I thank thee O Lord that thou hast heard my

Lord hath heard thee and de - li - - ver'd thee. The

prayer. And hast de - li - - ver'd me.

bles - ing of the Lord mak - - eth rich and he

I thank thee O Lord that thou hast heard my

add - eth no sor - row to it and he

prayer and hast de - li - ver'd me I thank thee oh

poco ritard:

add - - - eth no sor - - row to

Lord that thou hast heard hast heard my

p

Ped: * *Ped:* *

pp a tempo.

it

pp

prayer!

pp a tempo.

pp

NO 18. RECIT: "AND ESAU RAN TO MEET JACOB."

MODERATO. Bass. *Recit:*

VOICE.

And E - sau ran to meet

PIANO.

p

Ja - cob. and em - brace'd him and fell' on his

neck and kiss'd him and they

pp

wept

The musical score is written for a voice and piano. The voice part is a recitative for Bass, with lyrics: "And E - sau ran to meet Ja - cob. and em - brace'd him and fell' on his neck and kiss'd him and they wept". The piano accompaniment is in G major, common time, and marked Moderato. It includes dynamic markings like *p* and *pp*. The score is divided into four systems, each with a voice staff and a piano staff. The piano staff uses a grand staff (treble and bass clefs). The first system shows the beginning of the piece with a piano introduction. The second system continues the recitative. The third system shows the piano accompaniment with a *pp* marking. The fourth system ends with a double bar line.

Nº 19. CHORUS — (unaccompanied) "BEHOLD, BEHOLD."

147

ANDANTE CON MOTO. ♩ = 69.

SOPRANO. *p* Be - hold, be - hold how

ALTO. *p* Be - hold, be - hold how

TENOR. *p* Be - hold, be - hold how.

BASS. *p* Be - hold, be - hold how

PIANO. *p*

good and plea-sant it is, how good it is

good and plea-sant it is, how good it is

good and plea-sant it is, how good it is for how

good and plea-sant it is, be - hold it is, how

good and plea-sant it is, how

... for brethren to dwell to-ge-th-er in u - ni - ty.

... for brethren to dwell to-ge-th-er in u - ni - ty. *cres:*

breth - ren to dwell to-ge-th-er in u - ni - ty, how

good for brethren to dwell to-ge-th-er in u - ni - ty.

cres:

be-hold how good how good it is for

cres:

be-hold how good it is, how good it is for

cres:

good it is, how good it is for

how good it is, it is, how good for

cres:

f

breth - ren to dwell to-ge-th-er in u - - ni - ty.....

f

breth - ren to dwell to-ge-th-er in u - - ni - ty.....

f

breth - ren to dwell to-ge-th-er in u - - ni - ty.....

f

breth - ren to dwell to-ge-th-er in u - - ni - ty.....

pp

Bless - ed are the peace ma_k-ers, bless - ed are the peace mak-ers,

pp

Bless - ed are the peace ma_k-ers, bless - ed are the peace mak-ers,

pp

Bless - ed are the peace ma_k-ers, bless - ed are the peace mak-ers,

pp

Bless - ed are the peace ma_k-ers, bless - ed are the peace mak-ers,

pp

cres:

for they shall be call - ed the child - ren of God,

cres:

for they shall be call - ed the child - ren of God,

cres:

for they shall be call - ed the child - ren of God,

cres:

for they shall be

cres:

dim:

for they shall be call - ed the child - ren of God, they

dim:

for they shall be call - ed the child - ren of God, they

dim:

for they shall be call - ed the child - ren of God, for they

dim:

call - - - - ed the child - ren of God,..... they

dim:

p

f

shall be call - ed the child - ren of God.....

f

shall be call - ed the child - ren of God.....

f

shall be..... call - ed the child - ren of God.....

f

shall be call - ed the child - ren of God.....

No 20. RECIT: — "ARISE JACOB."

MODERATO. ♩ = 72.

VOICE. —

PIANO. *p*

THE ANGEL. Recit:

A - rise Ja - cob, get thee to Bethel and dwell there

p

and make thee an al - tar un - to the

a tempo animato.

God which appear - ed un - to thee when thou fled - dest from the

cres.

Recit.

face of thy bro - ther E - sau!

dim: *p*

NO 21. QUARTETT — "GRACIOUS IS THE LORD."

151

ANDANTE LENTO. ♩ = 44.

RACHEL.

THE ANGEL.

JACOB.

BASS.

PIANO. *pp*

Gra - cious is the Lord and righ - teous.....

Gra - cious is the Lord and righ - teous.....

Gra - cious is the Lord and righ - teous.....

Gra - cious is the Lord and righ - teous.....

pp

pp

yea our God is mer - ci - ful, Gra - cious is the Lord and

yea our God is mer - ci - ful, Gra - cious is the Lord and

yea our God is mer - ci - ful, Gra - cious is the Lord and

yea our God is mer - ci - ful, Gra - cious is the Lord and

righ-teous yea our God, our God is mer-ci-ful, yea our

righ-teous yea our God, our God is mer-ci-ful, yea our

righ-teous yea our God, our God is mer-ci-ful, yea our

righ-teous yea our God, our God is mer-ci-ful, yea our

God is mer-ci-ful. I love the Lord because he hath

God is mer-ci-ful. I love the Lord because he hath

God is mer-ci-ful. I love the Lord because he hath

God is mer-ci-ful. I love the Lord because he hath

I love the Lord because he hath heard, ... hath heard my voice and my suppli-ca-tion, I love the

I love the Lord because he hath heard, ... hath heard my voice and my suppli-ca-tion, I love the

I love the Lord because he hath heard, ... hath heard my voice and my suppli-ca-tion, I love the

I love the Lord because he hath heard, ... hath heard my voice and my suppli-ca-tion, I love the

Lord be-cause he hath heard hath heard my voice,

Lord be-cause he hath heard hath heard my voice,

Lord be-cause he hath heard hath heard my voice,

Lord be-cause he hath heard hath heard my voice,

and my sup-ple - ca - tion, *f* Therefore

and my sup-ple - ca - tion, *cres:* *f* Therefore will I

and my sup-ple - ca - tion, *cres:* *f* Therefore will I call up-

and my sup-ple - ca - tion, *f* Therefore will I call up-

will I call on him as long as I live

call up-on him as long as I live

- on him as long as I live

- on him as long as I live

154 *pp a tempo.*

Gracious is the Lord and right-teous, yea.... our God is

Gracious is the Lord and right-teous, yea.... our God is

Gracious is the Lord and right-teous, yea.... our God is

Gracious is the Lord and right-teous, yea.... our God is

pp

mer-ci-ful Gra-cious is the Lord..... and

mer-ci-ful Gra-cious is the Lord..... and

mer-ci-ful Gra-cious is the Lord..... and

mer-ci-ful Gra-cious is the Lord..... and

right-teous, yea our God is mer-ci-

right-teous, yea our God is mer-ci-

right-teous is right-teous, yea our God is mer-ci-

right-teous, yea our God is mer-ci-

f

p

There - fore will I call will call up - on

- ful.

- ful.

There - fore will I call will

- ful.

There - fore will I

him will call up - on him as long as I

call will call up - on him as long as long as I

call up - on ... him.

call will call up - on ... him as long as long as I

live.

live.

There - fore will I call, will

live.

There - fore will I call, will call up - on ...

live.

There - fore will I

p

call will call up - on him
call will call up - on him up - on ... him
him will call up - on ... him up - on ... him
call will call up - on ... him up - on him

The first system consists of four measures. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "call will call up - on him", "call will call up - on him up - on ... him", "him will call up - on ... him up - on ... him", and "call will call up - on ... him up - on him". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

..... as long as I
..... as long as I
..... as long as I
..... as long as I

pp *ritard:* ~

The second system consists of four measures. The vocal parts and piano accompaniment are shown. The lyrics are: "..... as long as I", "..... as long as I", "..... as long as I", and "..... as long as I". The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The system ends with a *ritard:* (ritardando) marking and a fermata over the final note.

live
live
live
live

pp

The third system consists of four measures. The vocal parts and piano accompaniment are shown. The lyrics are: "live", "live", "live", and "live". The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The system ends with a *pp* (pianissimo) marking.

NO. 22. CHORUS (FINALE) "OH PRAISE THE LORD."

ALLEGRO ASSAI. $\text{♩} = 72$.

SOPRANO 1.

SOPRANO 2.

ALTO 1.

ALTO 2.

PIANO.

mf Oh praise the Lord, Oh praise the Lord for his

mf Oh praise the Lord, Oh praise the Lord for his

mf Oh praise the Lord, Oh praise the Lord for his

mf Oh praise the Lord, Oh praise the Lord for his

mer - ci - ful kind - ness is great to - wards us.

mer - ci - ful kind - ness is great to - wards us.

mer - ci - ful kind - ness is great to - wards us.

mer - ci - ful kind - ness is great to - wards us.

The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

And the truth of the Lord en -

And the truth of the Lord en -

And the truth of the Lord en -

And the truth of the Lord en -

The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the right hand and a supporting bass line in the left hand.

f dur - - - - - eth for e - - - - - ver *A*

f dur - - - - - eth for e - - - - - ver *A*

f dur - - - - - eth for e - - - - - ver *A*

f dur - - - - - eth for e - - - - - ver *A*

The piano accompaniment features a more complex melodic line in the right hand, with some chromaticism, and a steady bass line in the left hand.

Praise him for his mighty acts. Praise him ac-

Praise him for his mighty acts. Praise him ac-

Praise him for his mighty acts. Praise him ac-

Praise him for his mighty acts. Praise him ac-

f marcato.

- cording to his great-ness. With the

- cording to his great-ness. With the

- cording to his great-ness. With the

- cording to his great-ness. With the sound of the trumpet and with

sound of the trum-pet and with ta - bret and harp, Oh...

sound of the trum-pet and ta - bret and harp, Oh

sound of the trum - pet and tabret and harp, Oh

ta - - bret and harp, and with ta - bret and harp, Oh

praise ye the Lord. Praise him

praise ye the Lord. Praise him

praise ye the Lord. Praise him

praise ye the Lord. Praise him

for his mighty acts. With the

for his mighty acts. With the

for his mighty acts. With the sound of the

for his mighty acts. With the sound of the

sound of the trumpet. With the sound of the

And with ta-bret and harp.

And with ta-bret and harp. With the

trump-et. Oh... praise ye the

And with ta - bret and harp oh praise ye the

And with harp oh ... praise ye the

sound of the trump-et. praise ye the

Lord oh praise ye the Lord. Praise him for his mighty

Lord oh... praise ye the Lord. Praise him for his mighty

Lord oh... praise ye the Lord. Praise him for his mighty

Lord oh... praise ye the Lord. Praise him for his mighty

acts. Praise him ac - cord - ing to his

acts. Praise him ac - cord - ing to his

acts. Praise him ac - cord - ing to his

acts. Praise him ac - cord - ing to his

great_ness, With the sound of the trumpet and ta - bret and

great_ness, With the trum - pet and ta - bret and

great_ness, With the sound of the trumpet and ta - bret and

great_ness, With the sound..... of the

harp oh praise ye the Lord,..... praise the

harp oh praise, oh praise..... the

harp oh praise ye the Lord,..... praise,.....

trum - pet oh praise..... ye the

Lord praise ye, praise ye the Lord.....

Lord praise ye, praise ye the Lord.....

praise,..... praise ye, praise ye the Lord.....

Lord praise ye, praise ye the Lord.....

7317

First system of musical notation, measures 1-4. The piano part begins with a piano (*p*) dynamic and includes a crescendo (*cres:*) leading to a forte (*f*) dynamic.

Second system of musical notation, measures 5-8. The vocal staves have lyrics: "Let ev - 'ry thing". The piano part is marked with a fortissimo (*ff*) dynamic.

Third system of musical notation, measures 9-12. The vocal staves have lyrics: "Let ev - 'ry thing". The piano part is marked with a fortissimo (*ff*) dynamic and includes the instruction "con forza." and a pedal point (*Ped:*) marked with an asterisk (*).

Fourth system of musical notation, measures 13-16. The vocal staves have lyrics: "that hath breath". The piano part continues with the same melody and includes a pedal point (*Ped:*) marked with an asterisk (*).

Fifth system of musical notation, measures 17-20. The vocal staves have lyrics: "that hath breath". The piano part continues with the same melody and includes a pedal point (*Ped:*) marked with an asterisk (*).

Let ev - 'ry thing..... that hath
 Let ev - 'ry thing..... that hath
 Let ev - 'ry thing..... that hath

Let ev - 'ry thing..... that hath

breath... praise the Lord, praise the Lord.....
 breath... praise the Lord, praise the Lord.....
 breath... praise the Lord, praise the Lord.....
 breath... praise the Lord, praise the Lord.....

Ped: *

G. Norris
 Eng.

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